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in order to detect this secondary pattern, if it exists. Exactly the same effect may be produced without prominence in color by the unequal distribution of the design. Supposing, for instance, it is printed light on a dark ground, and owing to this fault the pattern is thicker in some places than in others, then the thick parts viewed from a short distance will make little masses of light, and the thin parts little masses of dark color, which may make on a large surface a secondary pattern of unpleasing appearance.

But besides the production of general effect at such a distance that the primary design cannot be distinctly seen, we have to consider the latter itself, the curves of its lines, and the beauty of its elementary features. It is, of course, impossible to discuss all the infinite variety of forms that wall-paper patterns have assumed, but there are certain classes of them about which something may be said. The first of these classes is that in which natural objects, flowers, leaves, and birds, are used in what is called an unconventional manner, that is, drawn on the paper as the artist would draw them were he simply making studies from nature. Now, even supposing that it were possible at a considerable cost to reproduce exactly the illustrations of a first-rate work on botany or ornithology, such a design would be eminently unsuited to its place. Not only, however, would it be unsuitable, it would be intrinsically bad; it would lack the first element of artistic design, arrangement. But it may be said that, in all patterns that repeat themselves in the way in which wall-papers of necessity must, there must be *some* arrangement. This is true; but the fact only makes the want of arrangement in the subordinate parts more conspicuous by contrast with the formality of the main features. For instance, in a pattern made of little bunches of flowers, red and blue and yellow, at the angles of a diamond-shaped trellis-work of gilt lines, the flowers which compose the bunch may be natural, but not the bunch itself, nor the placing of bunches at regular intervals. It is, in fact, absurd to talk of naturalism on a wall-paper at all; at best we can only produce but a feeble parody of it. What we can do, however, is to make use of certain forms suggested to us by nature which will be really suitable to the positions they have to occupy, which will be pliable, that is to say, capable of being worked up into a continuous, evenly-distributed, and well-arranged design, and which will be besides all this very beautiful in themselves. Such idealizations from nature are the honeysuckle pattern of the Assyrians and Greeks; the wonderful stone carvings which fill mediæval churches, so renowned for the appreciation they reveal of the most subtle forms of birds, beasts, and flowers; the Persian designs for ceilings, textile fabrics, pottery, and paintings, unrivalled for intricacy of form without confusion, grace of line without weakness, and brilliancy of color without gaudiness; the flowing friezes of Renaissance times, so faultless in their curves.

There is another class of papers in which the main part of the pattern is geometrical. Papers of this kind are often very satisfactory, but do not usually possess as much interest as those involving free curves. They are, however, often very suitable to passages and halls, and may be used with advantage in places where something a little less monotonous than a plain surface of color is required. The geometrical patterns should always be small, never more than a few inches square, and should be simple also. Their want of interest tends to make them coarse and vulgar if used on a large scale. As a rule, it will be found that where figures involving squares are employed, it will be much better to place them with their sides vertical and horizontal, than with their corners at their highest and lowest points, like the diamond-shaped panes of glass in church windows.

ON the recent opening of the new building of the Kidderminster School of Art, Lord Lytton remarked that holding aloof from schools of art was short-sighted. If the trade of England was to compete with foreign trade, every thing possible must be done to instruct and educate English handicraftsmen in matters of art. To illustrate the need of this training he mentioned his having had the good or bad fortune to require a large carpet of peculiar shape for his house at Hagley, and finding great difficulty in getting one at all of the shape and character required. In the course of his inquiries he went into a large proportion of the carpet warehouses of London, and it struck him forcibly that English carpets were even now nowhere compared

with the Indian and Persian carpets. He saw no reason why a wealthy and intelligent country like England should not be able to compete with those Oriental workmen, many of whom were half savages, and there was every reason to believe that the new school of art would do much in that direction. Mr. Cowell, not wishing Kidderminster to be put down, replied that there was a craze for purchasing old carpets just the same as there recently was for buying up old china, and he had seen Oriental carpets exhibited in London show-rooms which were rotten with age, and yet had realized far more than a new and durable carpet would realize; but they had in Kidderminster designers equal to any in the world.

USES FOR FANCY CARDS.

THE pretty fashion of sending out to friends artistically designed cards on Christmas, New Year's, and St. Valentine's Day has led to many persons making collections of them as souvenirs. Prang and Marcus Ward this year have surpassed all their previous attempts in producing cards worthy of keeping, and the custom now bids fair to become very general among young people, and put a good deal of money into the pockets of these manufacturers.

Much ingenuity is shown in arranging these cards so as to show them off to the best advantage. It is getting to be the fashion to exhibit them on tables set apart for them; and at many entertainments the looking over and criticising of these cards have formed a great part of the amusement of the evening. In large families, where the cards were all arranged together for exhibition, the show was quite interesting. At one house, where they were particularly beautiful, and some very large, the lady has carefully sorted and arranged them on a table with a glass top, and intends them so to remain. The table is one of those originally intended for china and curiosities, which are to be found in so many houses, and in which it has lately been the fashion to show off photographs. Laid on velvet, kept in their places by small pins, these cards form a pretty and attractive collection, quite worth looking at. This year some of the cards have been accompanied by scented sachets for ties and handkerchiefs. The card (sometimes very large) is laid on the top, and attached by four bows of colored satin ribbon at the corners, or else edged with a satin ruche. One sachet received by a lady on Christmas-day was almost the size of a small sofa cushion, and the card on the top was nearly of the same size. At one side of the card was laid a folded lace pocket handkerchief, and on the other a fan in its case, each fastened by satin straps pinned to the sachet.

One of the best ways of showing the cards to advantage is in a standing screen, with, if possible, glass. If any one happens to possess one of those old-fashioned screens with a carved wood frame and a centre of old wool work, she can remove the work, put in a centre of stout cardboard, first covered with gold paper and then with the cards, on both sides, and two sheets of glass, and the collection is formed. A little taste is required for arranging them, and they must be all gummed on. A leaf of a folding screen shown to the writer the other day was prettily decorated with an edge of photographs of friends, and a centre composed of Christmas, New Year, and Valentine cards that those friends had sent. A wash of varnish protected them all.

Fancy card albums will probably soon become as fashionable as monograms once were, and even now some very elaborate collections are to be met with, put into pages that are made valuable by the talent and care lavished upon them, in the shape of design and execution. The albums are generally long-shaped ones, and the cards are selected and arranged according to design, those forming a set in a page to themselves. The date and name or initials of the sender, are put neatly above or underneath. An effective page can be formed by cutting out a piece of colored satin, a little smaller than the page it is intended for, turning in and gumming the edges, then when dry, laying it on the page, gumming it as neatly as possible, and adding a rim of gold paper all round the edge as a finish and to hide the gum marks. When it is all perfectly dry and flat, lay on the cards with strong gum, and press the whole under a heavy weight. This should be all carefully and neatly done. The satin background adds much to the beauty of the cards, especially the gilded ones. Many

pages can be varied in this way. Three hearts, cut out in gold paper, tied together by a ribbon bow, with a card in each, make a good design. Merely outlining with gold ink or color looks well. Some long narrow panels for going up the sides of a mirror in a small boudoir, looked very bright and uncommon with an arrangement of cards of various kinds. The panels were made of stout pasteboard, and were bound with dark blue velvet (which matched the mantel-board). The cards were laid one over the other, but not so as to hide their design, and were all varnished. One separate panel was particularly original, for it was designed in three large diamonds; in the centre one were some photographs, and in the others Christmas and other cards. The back of a piano that is turned to the room could be ornamented thus, the card-board foundation being cut to the required size, and the cards gummed on in a pattern. Diamonds of large dimensions, alternately of cards and either gold or colored paper, would be effective, the worst and least cared for cards being at the edge, and the ones to be cut into shape. At a recent dinner, the menu cards were Valentine cards of tasteful design, with paper gummed over the side on which the verses usually are, and the menu written on instead; one was put before the plate of each guest, and intended to be taken away as a souvenir. Each card had a different design at the back.

Decorative Art Notes.

The most fashionable fans in Paris are of feathers, small pheasant feathers, the golden or the Impeyan being the favorites, and the little wing-shaped parts of the bird's beautiful dress being laid closely one over another to form the regular series of parts. The effect is rich, though not equal to that of ostrich feathers, but the labor bestowed upon them is immense.

Neat covers for the old-fashioned square music racks can be made of embroidered momie cloth or serge, made in four sides and a top, with small ribbon bows at the corners. On the top "Music," with an ornamental wreath round, should be embroidered.

Some cleverly designed Easter cards, with drawings in outline to be filled in with color by amateurs, have been received from Messrs. S. W. Tilton & Co., of Boston. Directions for coloring accompany the designs.

Bed linen is now often embroidered, and the part of the sheet that turns back over the coverlet, and the sides of the pillow, are ornamented with some elaborate design carried out in satin stitch in white embroidery thread or flossette. The monogram is sometimes embroidered in a medallion in the centre of the work on the sheet, or on one side of the pillow. Ordinary white quilts look well with a spray of flowers worked in crewels.

Menus worked in silks on a silk foundation are now made in a new way. They have a cardboard frame the size of an ordinary menu card, and this is covered with silk, with a delicate floral design to one side; a second piece of silk-covered and worked cardboard is then sewn on just half the width—the design is on this half, and sometimes a small monogram; the card then slips in between these two pieces, half of it showing, and can be taken out to be examined and put back again easily. A little silk-covered rest is added at the back, so that the frame stands on the table like an easel. The whole is bound with a very narrow silk cord the color of the silk. Thus a fresh menu can be substituted at every dinner. Jessamine, forget-me-nots, or any small flower can be selected, and small mats can be embroidered to match to put the glass dishes and ornaments on, when arranged on a dinner table.

At a recent tea party at New Rochelle, N. Y., the ladies all wore old-fashioned samplers for aprons, upon each of which the legend, "Polly put the kettle on," was rudely inscribed over a freely conventionalized tea-kettle. The form of invitation was so clever that we reproduce it. The lines were enclosed in the design of a teapot. They were as follows:

We hope on Thursday next to see
A few young friends at seven to tea,
And trust that you'll at once agree
One of our honored guests to be.
Teacups and teapots rare have we,
Which you're expected, when you see,
To praise with proper ecstasy.
The teacups all belong to "E."
"I." owns the teapots. So you see
A sort of joint affair 'twill be,
Of Oolong, Hyson, and Bohea,
Teacups and teapots, "I." and "E,"—
Remember, then, that you're to be
On hand at seven P.M. to tea,
And share our modest little spree
On Thursday next. R. S. V. P.